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Archives of

P

Recorded Sound

M

Vol VII

THE ANTIQUE PHONOGRAPH MONTHLY®

No 6



The Zon-o-phone Record

New York, Nov. and Dec., 1900.

SPECIAL NOTICE.

THE announcement embracing five propositions, which we made in the last number of THE ZON-O-PHONE RECORD, has brought to us an unusual and unanticipated number of Gram-o-phones and Gram-o-phone Records for exchange. We believed that the owners of Gram-o-phones would be eager to avail themselves of the liberal offers contained in the various propositions and to place themselves in possession of the best and the closest approach to perfection in talking machines and records that has as yet been attained, but we simply could not anticipate that we should be so completely overwhelmed with exchange orders. We therefore tender our apologies to all who may have suffered any annoyance or inconvenience because of the unavoidable delay in handling—within a few weeks—such an unprecedented number of orders, in addition to our regular business. To those who have not exchanged their Gram-o-phone or Gram-o-phone records, we wish to give notice that all offers appearing in the last number of THE ZON-O-PHONE RECORD, will **POSITIVELY BE WITHDRAWN ON DECEMBER 10th** as it will be impossible to make exchanges with the Holidays at hand.

A BAND OF SOUND

The Basic Types of American Zonophone Records

George Paul

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DEAR APM:

Question: I have seen several little record brushes on Edison machines, mounted under the black reproducer carriage arm. What is known about these?

F.B.M., Austin, TX

Answer: It doesn't seem possible that something so small and simple could be patented, but Henry A. Place received a U.S. patent for his record brush on Sept. 25, 1906 and F. E. Forsell received his a week later on Oct. 2nd. However, since Forsell had applied for his first, in April of 1905, he had gone into the brush business with a man named Rogers in Providence, RI, offering a device marked with "Pat. Apl'd For". When the two patents were actually granted, both Place and Forsell assigned them to J. Newcomb Blackman, and "Rogers & Forsell" sold their business to him as well. (Earlier Blackman had been selling his own brush under the "Place" name, also with no patent date). After the Fall of 1906, Blackman's *Place* brushes were always marked with the two patent dates and were sold for 15¢ each by the Blackman Talking Machine Co., 97 Chambers St., NYC. Type No. 1 was for the Triumph, No. 2 was for the Home and Standard, and No. 3 was for the Gem. In addition, Style No. 10 was also supplied at 25¢ for use with the Victor Exhibition Sound Box.

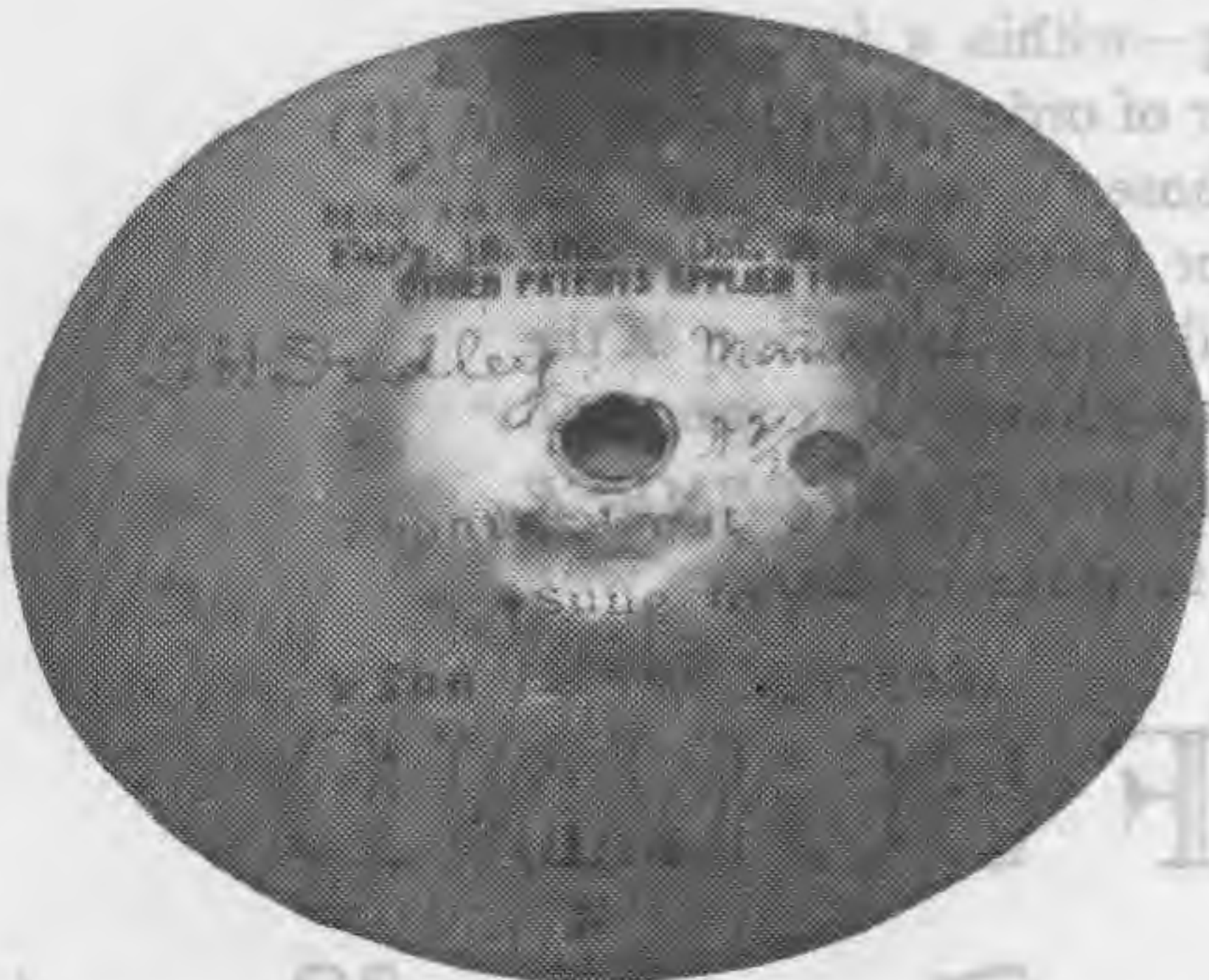


Fig. 1. Original Berliner 7" disc with extra hole drilled 3/4" from spindle hole. [Perhaps in exchange policy mentioned on front page?]

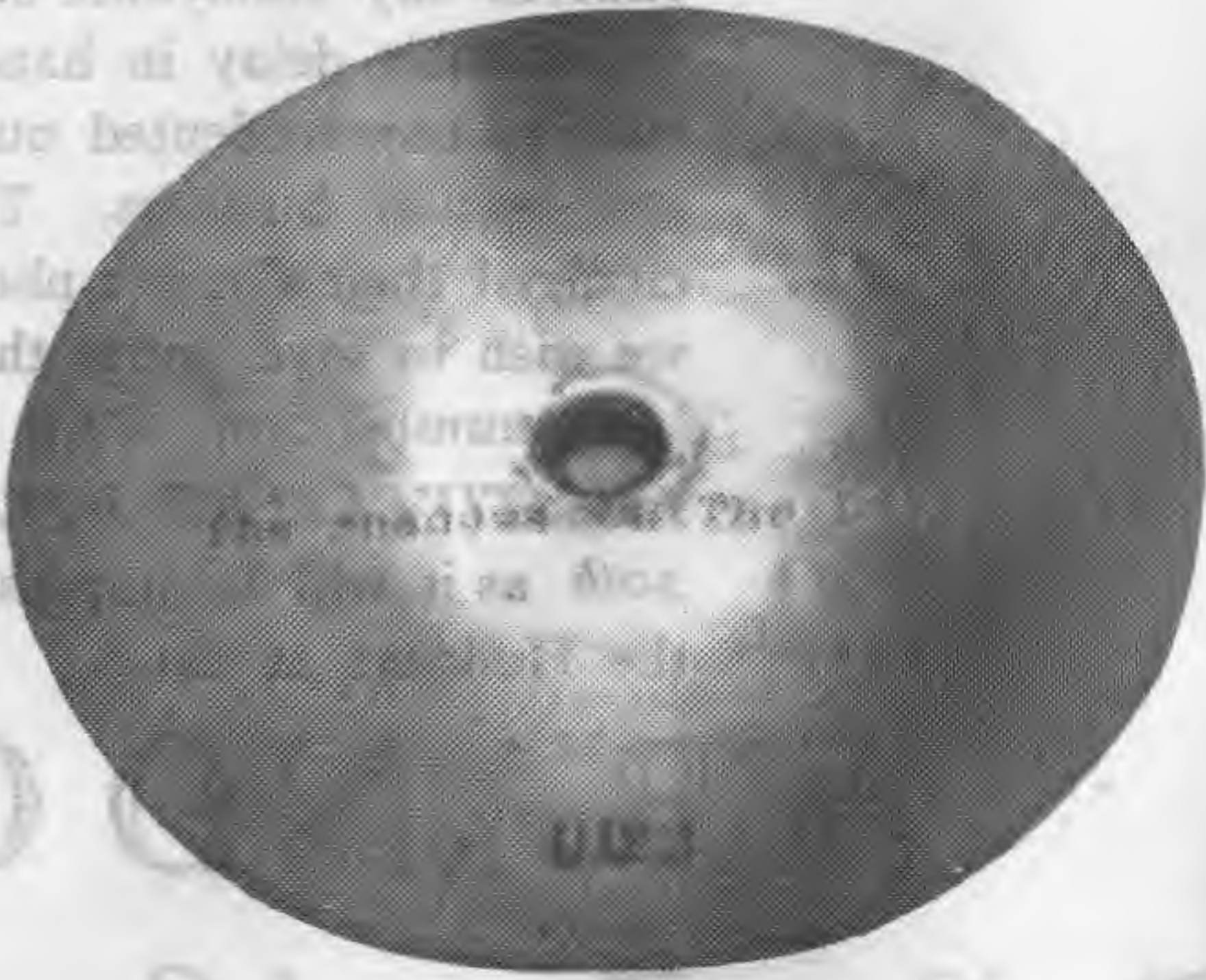


Fig. 2. A pirated Berliner record with no manufacturer shown. The reverse side, however, shows the distinctive Zonophone "notch."

American Zonophone Records

George Paul

It is not generally known that Frank Seaman, like Emile Berliner before him, turned to Greek to name his product. The records, with a 'band of sound' on each, were produced by Seaman's Universal Talking Machine Co. and were close look-alikes for the earlier Gramophone plates. Interest in the Zon-o-phone discs has been growing, but there is still some confusion on their chronological development, label types, origin and history. I will try in this article to briefly outline what can be determined about this elusive company and present all known label designs with dates of manufacture.

It is not known for certain precisely when Zonophone records were placed on sale, but 1899 seems a likely year. The "first" (see Fig. 1) appear to have been simply Berliner 7" records with a second hole drilled $\frac{3}{4}$ " from the spindle hole (see APM, Vol. V, No. 6). Universal's chief inventor, L. P. Valiquet, seems to have contemplated a second rigid pin on the turntable to prevent the record from slipping on the turntable. Eventually, he was granted a patent for a spring-driven *retractable* pin which strictly speaking did not require the second hole to be drilled *through* the record. But Seaman and Valiquet may have wished to create a situation where *only* their own records could play on Zonophone machines, something that would be true only with a rigid pin design. However, no machine has been found with a rigid pin on the turntable. The implication is that Seaman had a machine ready before he produced any records. But a study of advertisements from the period strongly suggests the opposite.

Fig. 2 shows a 7" record lacking any identification as to its manufacture. The title and catalog number remain, but other information is absent. Upon turning it over, however, we see a now mature, full-fledged Zonophone "notch" instead of the drilled-out extra hole in Fig. 1. This is a pirated Berliner record and that "notch" on the back identifies its origin to modern day collectors as surely as a label would have. We can only guess when this activity occurred but the summer of 1899 seems likely. This would roughly coincide with the March 1899 recapitalization of Seaman's National Gramophone Co. into the National Gramophone Corp. and the subsequent Autumn cessation of

Berliner's shipments to him.

In Fig. 3, we see a Universal record. It displays in raised relief on the back the "Conditions of Lease" found on later Zonophones, but the label information is the primary interest. For the first time on a record, we are introduced to the name "Zonophone" — in the name of the orchestra! Whether this represents an experimental marketing strategy on the part of the Universal Co. or a testing of Berliner's inclination to go to court remains a mystery. [There is some indication that Seaman used American Graphophone's license to first produce his records.] Examination of three of these records reveals numbers in the 4000's.

At last in Fig. 4 we see a Zonophone record finally unveiled. This is the familiar "shield" label and prominently displays Seaman's distributing organization, the National Gramophone Corp., in the center. The September 1899 issue of the *Phonoscope* announced the sale of Zonophone merchandise, so we may assume that these records appeared around that time. (However, *Phonoscope* masthead dates do not always match calendar dates). With a few exceptions, these 7" records are numbered in the 9000-10,000 range. The last of this series had white lettering and was numbered in the 1400-1600 range. The 9" *Superba* records were introduced in May, 1901. In September, 1901, the National Gramophone Corp. was declared bankrupt, and shortly thereafter the Universal Talking Machine Co. was re-organized as the Universal Talking Machine Mfg. Co.

With the demise of National Gramophone, a new Zonophone record appeared (Fig. 5). This is the "white-lettered" label: incised information filled in with white ink and decorated with crossed horns. The 7" size was now called the *Parlor*, the 9" was the *Concert*. An apparently short-lived series of 10" records was introduced at this time. These were numbered 100-127 and seem to have featured Hager's Orchestra exclusively. Just how long this label was in production seems answerable through the examination of 7" and 9" test pressings made at the Auburn Button Works.

Fig. 6 shows such a pressing. Since it and others are dated during the Summer of 1903, it seems probable that Universal began marketing similar records in the Fall of 1903.



Fig. 3. A UTMCo. disc with the first mention of Zonophone, but in the title! Note the early style hand-lettering.



Fig. 4. The first appearance of the familiar shield design on 7" and 9" records. The first "official" Zonophone record.



Fig. 5. The incised label design is now filled with white ink on 7", 9" and 10" sizes. Note the "crossed horns" at top.

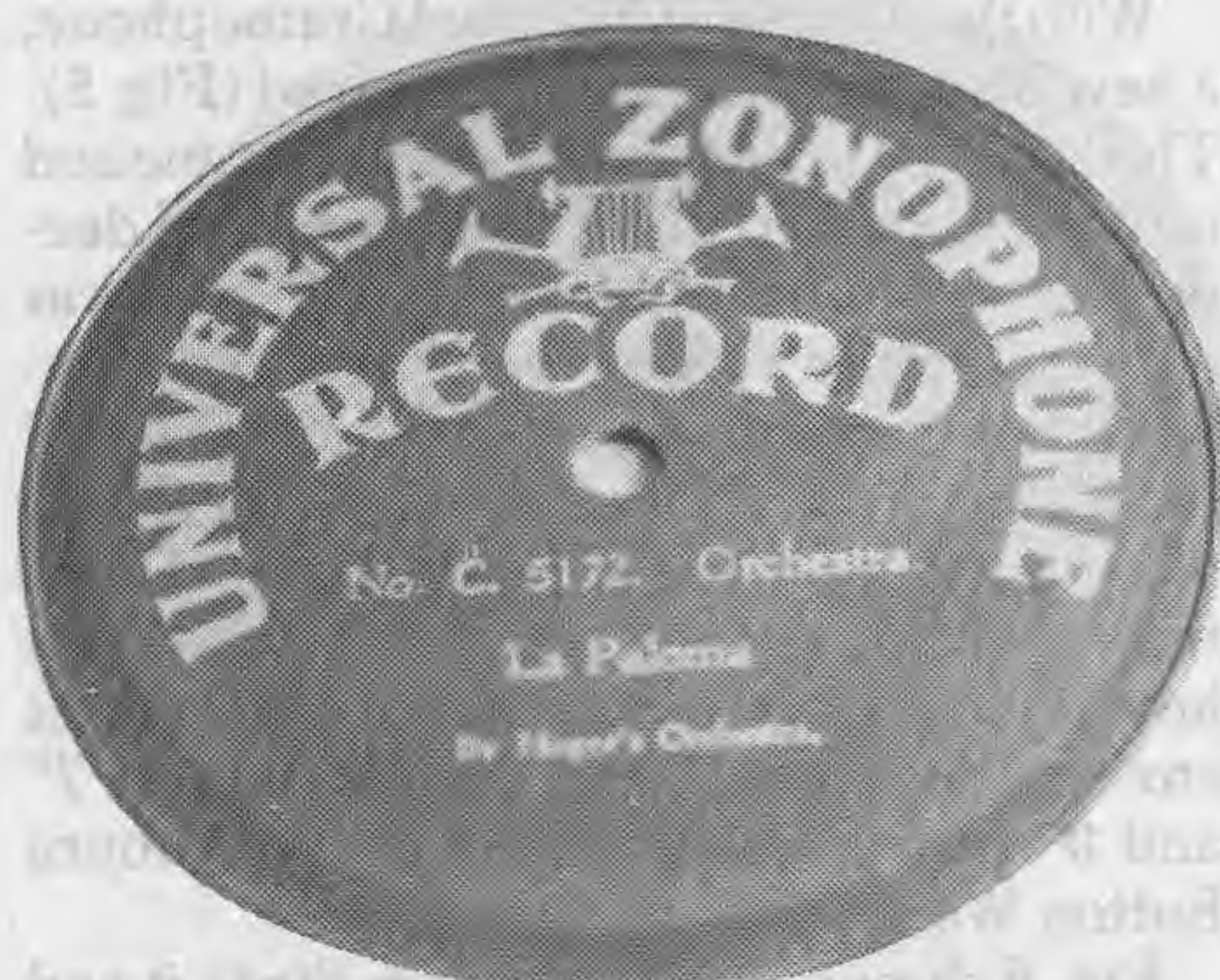


Fig. 7. By 1903, the crossed horns were joined by a lyre. This is the first paper-label Zonophone record (brown), in 7" and 9" sizes.

"This sample made date.....
is supplied by the Auburn Button Works without charge to the Universal Talking Machine Co., and they are to show the quality of Record that can be made from this Matrix, and these samples are to be rejected, or accepted by the U. T. M. Co. and are to be held by them for future reference."
Matrix No.....

Fig. 6. Record notice found on the backs of 7" and 9" Auburn brown-material "tests". Recorded side has no label information.



Fig. 8. By late 1904, Victor was in firm control. This label was used on the last 7" and 9" brown and the new 10" and 12" black.

Indeed, the earliest of this series carry labels on the back with an October, 1903 date. These are apparently the first Zonophones with a paper label on the front. It is possible that for a time only the 9" records were pressed in the new brown material, while the old black material was reserved for the 7" size. An undated Zonophone booklet (with testimonials dated 1902) shows such a dichotomy. **Fig. 7** shows a 9" brown Zonophone record. Victor took possession of Universal in late 1903 and carried on with the numbering of 5000's into the 6000's.

In December, 1904 Zonophone re-introduced its 10" record (**Fig. 8**). These were black with a green label that said "Zon-O-Phone Record" — note the absence of Universal as Victor ownership began to manifest itself. The last 9" brown Zono's carried this label as well. A subtle change may be noted on the label on the backs of these 9" and 10" Zonophones. Universal has included *Manufacturing* in its name and also features Victor's Berliner patent No. 534,543 on this label. We know that in June, 1905, the 7", 9", and 10" Zonophone records were available. By 1906, only the 10" remained. These records were numbered from 1 onward and 25 new titles were issued each month. In 1907, Zonophone marketed 12" records with this same label for \$1. These were numbered in the 7000's and evidently never sold on a large scale. Certain Zonophone recordings of this and later periods are sometimes found beneath Busy Bee labels. Evidence exists to suggest that Zonophone supplied these records to the O'Neill-James Co. for 12¢ each! **Fig. 9** shows a white-label test pressing of this period (Sept.-Oct. 1907).

Fig. 10 shows the final incarnation of the Zonophone Record. Its Victor control is now quite evident in the label design. The first of these labels omitted the patent information around the edge. This label was introduced in 1909 and carried through to the Zonophone's quiet American death in June, 1912. Victor was later to claim that it lost \$500,000 in the 9-year ownership.

Through the initial manipulation of Frank Seaman, Zon-O-Phone was the first successful competitor to the Berliner/Victor interests and proved itself a formidable foe in the marketplace. This one-time eminence was gradually reduced to a "dime-store" label status and finally into obscurity. The many variations noted here serve to illustrate the resilience of the name, if not the ownership, which left its impression on the thousands of records and machines so avidly collected today.



Fig. 9. A white-label test pressing from Sept.-Oct. 1907. This type of record is usually found in the black 10" size.'



Fig. 10. A new logo, a child listening to a rear mount machine, appears in 1909 on 10" records. No patent information appears at first.

I would also expect that there are some variations that I have overlooked or dates that are beyond my present resources. If any kind readers should wish to alert me to errors or additional information, I will relay them to this readership with gratitude and humble apologies. I wish to thank Tim Brooks for his help and suggestions, as well as my longtime friends Tim Fabrizio and Mark Kaplan for their continued help and encouragement, and Allen Koenigsberg for some additional nuggets of material.

Readers may write to George Paul in care of APM. □

From the Golden Age: Caruso Re-issues

Joe Klee

Among the many pleasures encountered in reading *Ponselle, A Singer's Life* by Rosa Ponselle and James A. Drake (see APM, Vol. VII, No. 5), one of the most formidable concerns not Ponselle but those twin tenor titans Enrico Caruso and Giovanni Martinelli. When asked whether Caruso was, in fact, the greatest tenor of the century, Martinelli replied:

If you were to put together the voices and talents of Gigli, Pertile, Martinelli, Lauri-Volpi, Schipa and the rest, their combination still wouldn't be fit to kiss Enrico Caruso's shoes.

The truth of Martinelli's statement is attested to not so much by the fact that Caruso's acoustic recordings are still collected and cherished by those of us who love golden age vocal recordings. I suspect all or most of the other tenors mentioned in Martinelli's statement would qualify in that regard as well. What is unique about Caruso is that his recordings are still being re-issued at this point by a major record company (RCA).

All this is to point out that the second four volumes in what will eventually be the complete (or as complete as possible) Caruso are now out on RCA LP in Soundstream reproduction, which is supposed to restore the recordings to their pristine acoustic beauty by counteracting such artificial resonances as were set up by the primitive recording equipment. To refresh your memory as to our opinion of the first four LP's (reviewed APM, Vol. VI, No. 6), distortion was indeed minimized to the extent that we have a reasonably accurate sound picture of the voice, but the LP's were lacking in vocal presence and it was as though the voice has been placed *behind* the orchestra. This condition has been corrected, partially with volumes 8 & 9 (issued in 1980, but not reviewed till now), and even more so with volumes 10 and 11. Now that Thomas Stockham and the Soundstream engineers have managed to improve the quality of these transfers, I hope that volumes, 4, 5, 6 and 7 will be remastered at some point to bring them up to the sonic level of 8, 9, 10 and 11.

The years covered by these second four LP's go from the end of 1910 to the beginning of 1914. The set begins with Caruso's recording of Tosti's "Addio." In my opinion, this is one of the finest recordings that

Caruso ever made. Annotator John R. Bolig, whose discography *The Recordings of Enrico Caruso* is the most complete and accurate book on the subject to date, points out that Caruso's spectacular ending to this piece is somewhat at variance with Tosti's score... and yet it fits just right. Rather than being upset that Caruso had taken liberties with the printed page, one is immediately taken with the interpretive genius which Caruso brings to the music, making it something special out of a work which has been done to death by singers from Dame Nellie Melba to Luciano Pavarotti. This series of Caruso's recordings nearly ends with another masterpiece, "Si, pel ciel", the act II duet from Verdi's *Otello*. It was the only released recording by Caruso and Tita Ruffo (two thirds of that marvelous trio to which conductor Tullio Serafin once referred as three miracles). Unfortunately there is room for one more excerpt on side 2 of Volume 11 and that is the somewhat lamentable "Serenade de Don Juan" of Tchaikowsky... a harmless enough work but not the ideal high point on which to end a volume of Caruso.

Also included in these four LP's are more than enough recordings that one would have to at least consider if one were to pick out a dozen Caruso recordings to take to one's 'desert island.' There is the charming de-Curtis song "Canta pe' me." There is Caruso's final and most famous recording of "Celeste Aida" which includes the recitative as well as the aria. There is the session with Tetrizzini, Amato and others which produced yet another *Lucia* Sextet and *Rigoletto* Quartet. There is also the last and best Caruso recording of the duet from *Il Trovatore*, "Ainostri monti"... this one with Schumann-Heink rather than Louise Homer. I prefer it to the earlier recordings with Homer because I feel that Homer had a tendency to inhibit Caruso in the recording studio. Homer was certainly a superior singer to Mme. Schumann-Heink and in some respects equal to or perhaps even technically better than Caruso himself. He sounds as though he is singing rather cautiously on all his recordings with Homer, but it seems as though with Schumann-Heink he sheds his inhibitions and gives as personal a performance as he does on his solo recordings or in his ensembles with other artists less intimidating than Mme.

Homer. There is also Caruso's only recording of "Parmi veder le lagrime" from *Rigoletto*, the famous recording of "Cujus animam" from Rossini's *Stabat Mater* and the most glorious performance that I've ever heard of "Addio alla madre" from Mascagni's *Cavalleria Rusticana*.

The recordings on this LP seem complete in so far as they check out with the titles as listed in Bolig's discography but not necessarily in the order in which they appear on the LP. There may be a missing snippet of test pressing which contains Caruso singing a fragment from the *Rigoletto* Quartet. It was an incomplete test pressing which survived in a private collection and has been issued on a 45, along with some non-Caruso items, by Stanford University. Inasmuch as it was never published and is only a fragment, I think it would be looking a gift horse in the mouth to complain that it is not included among these items. Also the date of recording seems to be uncertain.

When completed, this series should (along with Bolig's book and recent research published in APM by Martin Sokol) do much to correct a great deal of misinformation which has been going around about Caruso's recordings. As recently as August, 1981, in an article by George R. Marek entitled "Beneficent Ghost", *Opera News* has been perpetuating a number of errors regarding Caruso's recordings and adding a few, apparently of Marek's own commission. Marek repeats the date of March 18, 1902 for Caruso's initial G&T recording session from Gelatt's *Fabulous Phonograph*, although it has been corrected to April 11, 1902 by Sokol's APM article. Another serious error is made by Marek when he places the 1904 Caruso Victor sessions in Camden, NJ. This session was held Feb. 1, 1904 in studio #826 of Carnegie Hall in NYC, as indicated in Francis Robinson's liner notes to Victrola VIC 1430 which includes all the recordings from that particular session. Marek also complains about the "Una furtiva lagrima" recorded at the February session, lamenting that only one verse is included. Here Marek is once more in error. One verse *was* recorded on a ten-inch recording issued as Monarch 81027. The second verse and cadenza were issued on a 12" Deluxe, 85021. Actually *both* parts are included, expertly spliced together, on the aforementioned Victrola LP. The use of the two discs for the aria gave Caruso the luxury of a more leisurely tempo than he was able to adopt on the later - one-sided 12" - Victor 88339. This later recording, made on Nov. 26, 1911, is included on volume 8 of the current reissue and one listen to the 1911 recording will clearly show the wisdom of the slower tempo of the 1904 discs. The 1904 issue times out to 5 minutes, 17 seconds. The 1911 version compresses both verses and the cadenza into 4 minutes, 15 seconds. The accelerated tempo takes its toll on the singer and shows up most markedly in

the cadenza where the usually imperturbable Caruso scoops a note or two and nearly falters momentarily. This is one of my reasons for my preference for the earlier recording of this aria. In nearly all other pieces which were recorded early and late for Victor, my preference is for the later version... particularly in the case of "Celeste Aida" and "Ai nostri monti".

Once again, looking thorough the pages of Bolig's *TROEC*, as any reissue project like this will force one to do, one is perturbed not just by the things that might have been, but by things that were and somehow got lost. Paramount among these during the period by these recordings was the duet "Enzo Grimaldo" from *La Gioconda* recorded by Caruso and Ruffo at the same session as the *Otello* excerpt. I am in hopes that someday test pressings of these unreleased items, currently languishing undetected in somebody's attic, will surface... All descendants of Caruso, Bruno Zirato, etc., please note and search!

The liner notes, following RCA's practice of assigning a different writer for each LP, are scholarly and concise and give the reader four different perspectives on Caruso... by John R. Bolig, Irving Kolodin, Gerald Fitzgerald and Tom Vilella. Each does his job well, but it should be pointed out that Fitzgerald, in his *Caruso Calendar* which was issued by the Metropolitan Opera in 1981, also perpetuated two errors. A drawing referred to as a double portrait of Caruso is not. It is a drawing of Caruso and composer Umberto Giordano to whom he apparently bore some likeness. The drawing is correctly attributed to Caruso, who was a sketcher of quite some talent. Reference was also made to a Caruso recording of "Ch'ella mi creda libera" from *Fanciulla del West*. As yet, this recording has not surfaced, issued or unissued in any discography I know. If Mr. Fitzgerald knows the whereabouts of such a recording, I would beg him to make it available to RCA for inclusion in their complete Caruso re-issue series.

The inclusion of computer reproductions of various Caruso self-portraits on the front cover of each album is a marvelous idea from the point of merchandising, and as far as artistic distinctions are concerned. However, their decision to reproduce the drawing on the back of the LP jacket as a "undercoat" to the liner notes makes these difficult to read.

In conclusion, any recording by Caruso, be it an operatic gem such as "Celeste Aida" or a forgivable bit of self-indulgence such as "Dreams of Long Ago", is worthwhile and recommended listening. They are all, no matter how vital or trivial, an important part of the total picture of who the man was and what he sang. This is a voice for the ages. In my opinion, it has never been equalled before or since. Giovanni Martinielli would probably agree with me even today. □

BOOK REVIEW

Talking Machines, 1877-1914 by V. K. Chew
Dusting Off a Little History by Robert Sitter

The first edition of V. K. Chew's *Talking Machines* was issued for the Science Museum in 1967 and it has enjoyed a long and deserved reputation since — a fitting tribute for the museum that preserved Edison's first model of the phonograph from 1880 to 1928. Readers will be glad to know that the revised and enlarged second edition has now appeared.

At first glance of course the format of the book has been substantially enlarged to 8" by 8". As a result, the photos (always a strong feature of this book) are considerably enhanced. The well-written and detailed chapters have been enriched with additional text, pictures, and the latest research. Especially noteworthy are the chapters on the invention of the phonograph, the rise of the U.S. phonograph industry, the spread of the machines to Great Britain and Germany, the pioneering work of Emile Berliner, and a separate section on unusual types.

Complete model lines are frequently illustrated for a variety of brands and information on the inventors themselves is also included. The chronology for each company is remarkably accurate, from the dates for the earliest Berliners and Columbias to year by year changes in sound technology. Additional data has been obtained on the elusive Greenhill spring motor (1893), as well as on Climax and Vitaphone discs. Even Nipper may be seen in Barraud's original painting listening to an Edison cylinder phonograph.

Few errors remain in this edition. In an attempt to give Edward H. Amet credit for the early spring motor phonograph, an 1892 manufacturing and patent date is given (no doubt from the plates on the machines themselves). But APM research has revealed that Amet received no patent that year on anything phonographic, and a patent plate without a month and day should always be regarded with suspicion. Amet may have used this device simply to discourage competition (his motor appeared in mid-1894). Also, the noble looking Klingsor should be dated 1907 instead of a year later.

Familiar and strange, standard and experimental, hundreds of phonographs (inside horn and out) grace the glossy pages of this book, from Columbia's first concealed horn machine (the Symphony Grand) to compressed-

air machines from many different countries, from phonos disguised as beer kegs to contemporary photos, ads, and cartoons showing the impact of the machine. A revised bibliography and index is included at the back and who could argue with the kind comments on pages 73/4?

This is an indispensable book for history and identification and is still reasonably priced at \$8.95 directly from APM.

In the late 1960's, a popular guidebook on phonographs by Larry Schlick enjoyed three separate printings, but then disappeared from view. The need has existed since for a basic guidebook, especially for beginners, and the gap has been filled by Bob Sitter of Yorba Linda, California. Like its predecessor, it features *large 8½" x 11"* photos.

The book was not designed to be exhaustive, but rather to serve as an intelligent introduction. The chapter on Columbia covers 13 cylinder and disc machines, the one on Edison also 13, and the Victor chapter covers 11. Each section features a contemporary observation, an old ad, and several close-ups of reproducers. The photos themselves are large and sharp and each is accompanied by a brief description and date.

As one browses through the book, a few errors do appear. For example, a Columbia AN Graphophone (1897) is shown with a 14" aluminum horn when this horn was not supplied until four years *later*. A Columbia Eagle is shown with a filigree key instead of a solid one, and an Edison J reproducer is claimed to play a Concert (5") record instead of a 2-inch record on a Concert machine (there was no American duplex Edison). Edison and Columbia didn't add engraved and whitened titles on their cylinders until 1904.

An additional chapter contains more unusual machines, like Standard, Zonophone, Little Wonder, Harmony, Busy Bee, Berliner, Polly Portable, Cheney, Talk-o-phone, Stewart, etc. with full-page photos of each. This book has now gone through two printings and it is a welcome addition to collectors' bookshelves. The heavy-duty cream paper and comb binding allow easy reference. The book is attractively designed and one could only wish that even more phonos were included. Still, it is quite a bargain!

While available, this edition may be obtained from APM for only \$10.95 ppd. □



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Don't forget the next **Tri-State Music Collectibles Show** on **Oct. 23, 1983**, at the Meadowslands Hilton, Secaucus, NJ, Sun. from 11 am to 5 pm. This is *the* show to buy & sell, and meet other collectors! For more details, call Bob Barlow at (201) 994-0294.

PHONOGRAPHS FOR SALE

Learn more about antique phonographs and radios: join the Vintage Radio and Phonograph Society. Enjoy our monthly publication, the **Reproducer**, free ads to members, swap meets, annual auctions, monthly meetings, and much more. For free issue and further info, write: Secretary, **V.R.P.S.**, P.O. Box 5345, Irving, TX 75062. (TF)

Thomas A. Edison and other Phonos for sale, SASE. Parts wanted for any phono. Write for list. *Sedler's Antique Village*, Ralph C. Woodside, 51 W. Main St., Georgetown, MA 01834. Or call (617) 373-5947 eve's. (VII-10)

PHONOGRAPHS FOR SALE

Edison Reproducers, very nice reproductions. **C** - \$35.00; **H** - \$40.00; **K** - \$68.00, plus shipping. SASE list 30 needle tins, record dusters. Jerry Madsen, 4624 W. Woodland Rd., MN 55424 (VII-6)

Victor Orthophonic 8-30. Electric motor model, in excellent working cond. Missing part of needle compartment, \$500. Amberola 75, oak cabinet, 99% mint showroom condition; 30 cylinders included. \$600. Shown on pages 210 & 199 *From Tin Foil to Stereo*. No shipping. Write Gerald Hjelm, 1261 Tiller Lane, St. Paul, MN 55112. (VII-6)

Victrola No. 215S wind-up Victrola in right-hand section, factory Neutrodyne radio in left. Beautiful brass plates and detailing, orig. tubes (dates), complete with "B" eliminator for AC use. All in very fine, orig. working cond. \$500. Also selling 1920's battery radios. Gary Nitkin, 23 Holland St., Newport, RI 02840. Or (401) 847-8429. (VII-9)

PHONOGRAPHS FOR SALE

Edison coin-op, Edison Spring Motor, Edison Concert, Trade-mark Berliner and 70 other phonographs for sale. Send long SASE for complete list. Steve Oliphant, 5255 Allott Ave., Van Nuys, CA 91401. Or (213) 789-2339. (VII-6)

Edison Fireside w/ horn, Edison Std. Model D w/ horn, 2-min. Gem & others for sale. Send SASE for list of phonos & cylinders for sale. Robert F. Nowak, 3238 N. Central Park, Chicago, IL 60618. Or (312) 539-8432. (VII-9)

Starr Piano Co. upright phonograph. Excellent original condition; model no. unknown. Plays vertical and lateral. \$100. Doug Houston, 3441 Hadley Rd., S. Urtonville, MI 48462. Or (313) 627-4141 (VII-7)

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For sale - limited time only. Very nice **Talk-o-phone** machine, front-mt. with 23-in. black & brass horn. Also a few parts. Steven Hobbs, 1116 W. Morgan, Kokomo, IN 46901. (VII-7)

Edison, Columbia, Victor, etc. Phonos For Sale. Also parts Bought and Sold. Write for list. SASE. Ralph C. Woodside, 51 W. Main St., Georgetown, MA 01834. Or (617) 373-5947 eve's. (VII-10)

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Capehart, Victor, RCA and Scott radio-phonograph combinations wanted. Also Wurlitzer jukeboxes 780, 950 and early wooden models. Call 717-875-4787 after 11 pm. Joe Weber, 604 Centre St., Ashland, PA 17921. (VII-9)

Outside horn phonographs, all makes & models. Old 78's. Also need parts for Orthophonic Automatic 10-50. Glenn Adams, 1234 Orange-wood Drive, Escondido, CA 92025.

Edison cylinder phonograph, 4-min. or 2-4 gear. Also Diamond Discs; I have some for trade. Send SASE for lists. Thanks. Chuck Cross, 945 Closse Way, Ottawa, Ont., Canada K1K 4A6. Or (613) 744-2845.

PHONOGRAPHS WANTED

Wanted: Small Talk-o-phone disc machine, early model with dovetail cabinet corners, slip-in support-arm, etc. Any reasonable price paid, or excellent trade. Steven Hobbs, 1116 W. Morgan, Kokomo, IN 46901. (VII-9)

Want all types phonograph parts, reproducers. Also Edison Record #5528 *All Go Hungry Hash House* or any other record of this title. John A. Ewing, 130 Palm Lane, Las Vegas, NV 89101.

Talk-o-phone Machines wanted. Parts, large horns, 7-in. turntable, advertising, etc. Steven Hobbs, 1116 W. Morgan, Kokomo, IN 46901.

United disc talking machine with outside horn, also **United** records, and info on **United Talking Machines**. Good cond. only. Tom Osborne, 451 S. Canyon Ridge Dr., Anaheim, CA 92807.

HELP: I NEED PARTS!

Want reproducer for Brooks Automatic spring-driven phono. Tone-arm bracket for Victor 8-30. Cash or trade: Decca Suitcase phono, excellent. Allan Hibsich, 4 La Foret Ct., Oroville, CA 95965. Or (916) 589-0138. (VII-6)

Want Columbia Graphophone elbow, horn, motor, brake. Also Victor V horn, elbow, arm, bracket, brake. Want Edison items & advertising. Ralph W. McCabe, 412 Montauk Dr., Westfield, NJ 07090.

Want original or exact reproduction of Edison crossheads that were used with glass diaphragms. Phillip Drexler, 1175 E. Ripley Ave., St. Paul, MN 55109. (VII-6)

Want elbow for Victor rigid arm. Will pay finder's fee. L. B. Reed, Box 62, Hamburg, IA 51640. Or (712) 382-1352.

HELP: I NEED PARTS!

Back mounts for Victors, horn elbows, reproducers, catalogs. Berliner parts. Send description & price. Will buy or trade. John Kurdyla, 1 Via Mendelssohn, Padova 35100, Italy.

Need back-mount, elbow, tone arm and reproducer for Columbia BY (serpentine-shape disc machine). Michael Glicksman, 147 Highland Ave., Middletown, NY 10940. Or (914) 343-0136. (VII-6)

Interested in purchasing a lid, among other parts, for an Edison Home phonograph, the "long Home" as it is known. Peter F. McCloskey, 911 Nimitz Ave., Talladega, AL 35160.

Large Victor oak horn for Victor IV or V. Also looking for large brass-bell horn for a Victor II or III - must have a 22"-23" bell size. Also want Victor III phono. Bob Nowak, 3233 N. Central Pk., Chicago, IL 60618. Or (312) 539-8432. (VII-9)

New owner needs Model H or K reproducer (have Model C to trade/sell), crane and support for Edison Standard. A. W. Kiecker, 14333 Gladiola Ct., Apple Valley, MN 55124.

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Two and Four-Minute cylinder records for sale. Send 50¢ for list. Robert F. Nowak, 3238 N. Central Park, Chicago, IL 60618. (VII-6)

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World's finest collection. Vocal and instrumental 78 records, LP books on music, programmes, record catalogs, autographed photographs. Catalogs available at request. **Colon Records, S.R.L.**, 33 Orientales 955/57, 1236 Buenos Aires, Argentina. (VII-9)

New stock of Blue Amberols just arrived, no lists, but you may inspect, or order by mail in lots of 12. Reasonable. **APM Archives**, 502 E. 17th St., Brooklyn, NY 11226.

We sell classical, vocal, opera, piano, violin, 78's and LP's, books on singers and record catalogs before 1930. For free list, write Arthur Knight, 128 Fifth St., Providence, RI 02906. (VIII-4)

RECORDS WANTED

Want cylinders, 78's or Edison DD's containing **Xylophone**, bells, or marimba bands, especially those by **George Hamilton Green**. David Harvey, 2 Greenough St., #1, Jamaica Plain, MA 02130. (VIII-1)

Edison Diamond Discs: 52510 *Toymakers Dream*; 52448 *Doin' the Raccoon*. Blue Amberol 4050 *Oh, Joe (Please Don't Go)*. Rolfe #5665 BA. American issue black Lamberts. Joe Pengelly, 36, Thorn Park, Mannamead, Plymouth, England.

Sinatra 78 needed: Brunswick 8443 (Harry James). Price/cond. to: Ken Carley, 96 Cresthill Ave., Clifton, NJ 07012. (VII-7)

Tango records of 78rpm wanted by collector. Art Suzuki, 38 Ackerman Ave., Oradell, NJ 07649. (VII-9)

Bel Canto Trio records from 1940's-50's. Buy or trade. Joe Klee, 555-8 Main St., #S804, Roosevelt Island, NY 10044.

RECORDS WANTED

Want operatic 78's, Polydor, HMV, Fonotipia, etc. Call M. Russell, (212) 658-0178. Top prices paid. 89-21 169th St., Jamaica, NY 11432.

Want cylinder records by Cal Stewart in good condition, except: 1583, 1866, 2009, 4215. Send list and prices. R. E. Hahn, Box 185, Montara, CA 94037.

Want cylinder or 78 of Emma Albani; also replacement ruby for H/D Pathe head; have 14" Pathe record for trade. Laurent Simard, 3502 Marlowe, Montreal, P.Q., Canada H4A 3L7.

Seeking 78's from Hollywood musicals from 1930's & late 1920's. J. Sadan, 1771 E. 12th St., Brooklyn, NY 11229.

Wanted: Columbia **Two Black Crows**, 1-213-4. Ralph L. Banta, R. 1, Green Forest, AR 72638.

Want Ethel Merman 78's. S. Koenig, 1298 Wickapecko Dr., Ocean, NJ 07712.

Excerpt & full-length operatic recordings on 78 rpm. Also classical, instrumentals & orchestras. Information on Edison and Victor recording machines. Park Ridge Historical Society, P.O. Box 302, Park Ridge, IL 60068. Att. L. Rizzetto.

Comedies Wanted. Good quality 78 discs by Cal Stewart (Uncle Josh) and Spike Jones. Always interested if in good condition. Brad Price, 418 E. Broad St., Souderton, PA 18964.

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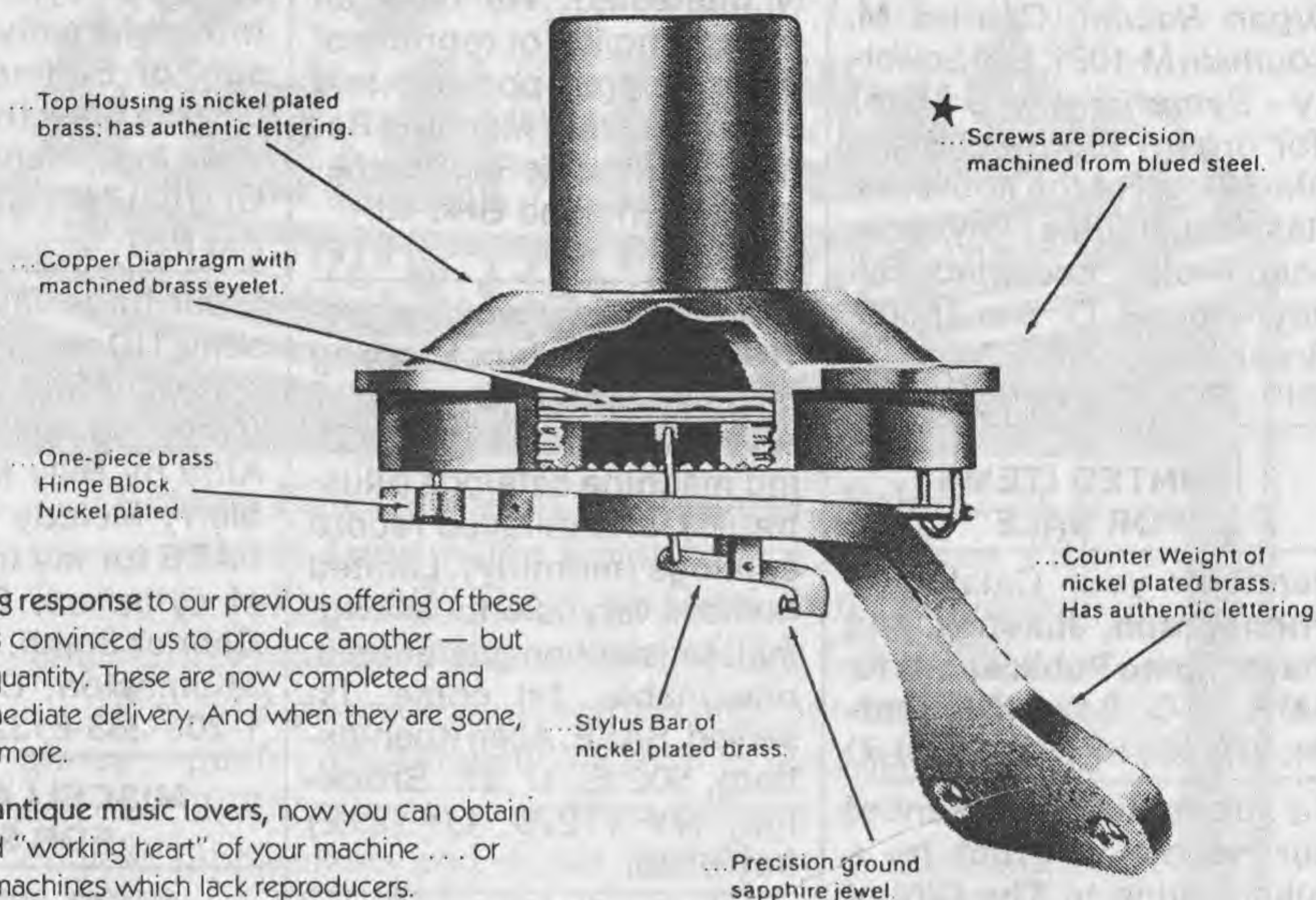
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I am looking for the following Victor albums: Leoncavallo - *I Pagliacci*, DM-249, *Organ Recital*, Charles M. Courhain M-1091, Leo Sowerby - *Symphony in G Major* (for organ) E. Power Biggs DM-894; all of the above are classical albums. Any reasonable offer accepted. Bill Reynolds, P. O. Box 16805, Greensboro, NC 27406. Or (919) 272-7618 or 674-2456.

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Re-issue of 1905 Columbia laterals, #1-1910, listed numerically, Jefferson, Emma Carus, European, incl. Russian Opera, Grand Opera series, 1902; 14" discs, first double series. 81 pp., only \$6.95, ppd. A. E. Knight, 128 Fifth, Providence, RI 02906.

Original Victor, Columbia pamphlets, books, over 45 items. SASE for list. Jerry Madsen, 4624 W. Woodland Rd., Edina, MN 55424. (VII-6)

PRINTED ITEMS FOR SALE

Talking Machine Review International: A bi-monthly magazine for all interested in cylinder or disc phonographs; the artists on the cylinders and discs; repairs; and all the many facets of recording. Annual subscription is \$14.00 or \$22.00 by air. Write for free sample copy if genuinely interested. We have an expanding list of reprints of old catalogs, posters, and books. **Talking Machine Review**, 19 Glendale Rd., Bournemouth, England BH6 4JA. (TF)

Original Victor literature, pre-1910, from defunct talking machine shop (Cressey & Allen, Portland, Me.), including machine catalogs (illustrated), and detailed record catalogs (monthly). Limited number, very colorful, all original, satisfaction guaranteed, reasonable, 1st come, 1st served. SASE. Allen Koenigsberg, 502 E. 17 St., Brooklyn, NY 11226. Or (212) 941-6835.

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I will trade my nickel Edison DD reproducer for Edison DD #52559 - *She's Got Great Ideas / Kansas City Kitty* by Billy Murray & His Merry Melody Men. Send a SASE for my free want lists of cylinders, DD's, & 78's. Charles Smith, P.O. Box 221, Thomaston, CT 06787. Or 1-203-283-8132,

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EDISON



BLUE AMBEROL RECORDINGS 1915-'29

Edison Blue Amberol Recordings, Volume II is now available from Allen Koenigsberg, 502 East 17th Street, Brooklyn, NY 11226, or from Ron Dethlefsen, 3605 Christmas Tree Lane, Bakersfield, CA 93306.

This 512 page book is hardbound, printed on heavy glossy paper for a permanent addition to your library. There are over 2,000 references to Blue Amberol cylinders from original supplements and dealer lists. Many of these are in their original colors. The editor has included over 200 artists photos, some never before published, plus photos of Amberola machines, recording studios, and chronologies of the Blue Amberols of the period, including popular, operatic and foreign recordings.

An important feature of the book is a 30-page chapter by Jim Walsh on Blue Amberol artists, with illustrations and autographs from the original Edison files at the Henry Ford Museum. And there are dozens of Blue Amberol record slips, Diamond Disc liner notes, and information on the manufacture of the Blue Amberol Cylinders.

The Edition is limited to 500 copies, each numbered and autographed by compiler/editor Ron Dethlefsen. Copies are \$47.50, including postage and handling. (Volume I, 1912-1914 is still available at \$28.95, including postage and handling).



MISCELLANEOUS FOR SALE

Is your Edison Opera complete? Yes? Are you sure? Well, maybe, but if your Amberola 1A, 1B, 111, Opera or School does not have the little plugs in the oil holes, it **should** have. The 1A has 3 and the rest have 5. I have them for quick delivery at 75¢ each ppd. Solid brass. Wendell Moore, RR2, Box 474H, Sedona, AZ 86336. Or 602-282-3419. (VII-7)

Dealer's stock of original French glass for Edison Automatic reproducers, Standard, etc., suitable for Class M machines. Only \$10. ea. or 10 for \$80. While they last. Charlie Hummel, 61 Laurel Dr., Wayne, NJ 07470.

MISCELLANEOUS WANTED

George Broderick Recordings or taped dupes. Soft tone needles (1000's). Douglas Taylor, 733 E. Beaumont Ave., Whitefish Bay, WI 53217.

Can any reader supply information on James C. McAuliffe, Irish bagpiper, or copies of his 14 Edison Standards, issued 1899-1901: 7229-32, 7504, 7653, 7712-19? Some were released/remade on 8184, 8487, and British issues 12880-82. Nicholas Carolan, 15 Henrietta St., Dublin 1, Ireland. (VII-7)

Gramophone needle tins wanted, particularly American Columbias. Many British & foreign for sale at \$2, \$3. incl. HMV, Songsters, Columbia. Details R. Lambert, 24 Church Way, Weston Favell, Northampton NN3 3BT, England. (VIII-6)

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If your reproducer is repairable, I'll repair it. The very highest quality repairs on all makes. Send large SASE for 1983 repairs and parts price list. Will buy major brands of reproducers, any condition, if any parts are useable. Gene Ballard, 5281 Country Club Drive, Paradise, CA 95969. (VII-9)

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